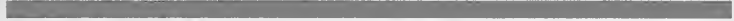


III. A. 10. 2. April 28-May 19
1979



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Philadelphia College of Art
April 28-May 19, 1979

The Hand Colored Photograph

Philadelphia College of Art Gallery Staff

Paula Marincola/Acting Director of Exhibitions

Patsy Dass/Assistant to the Director

Gordon Gibfried/Gallery Attendant

This exhibition has been funded
in part by the National Endowment
for the Arts in Washington, D.C.,
a Federal Agency

Linda Connor
Reed Estabrook
Benno Friedman
Robert Heinecken
Christopher James
Harold Jones
Colleen Kenyon
William G. Larson
David Lebe
Elizabeth Lennard
Duane Michals
Peter B. Olson
Keith Smith
Judith Steinhauser
Carl Toth
Karen Truax
Eva Weiss
Gwen Widmer

Acknowledgments

This exhibition has benefited from a number of people's encouragement and assistance. I would like to express the college's gratitude to the National Endowment for the Arts for making it possible to realize *The Hand Colored Photograph*. I am also grateful to Ron Walker for his early enthusiasm and helpful suggestions with this project. Patsy Dass, my assistant, lent support to various aspects of the show, and Gordon Gibfried did his usual skillful job with the installation. Most particularly, to the artists and lenders, whose generous and enthusiastic cooperation contributed so much towards organizing and realizing the exhibition, my heartfelt thanks.

P.M.

Photography and painting have been engaged in a formal conversation, which has on frequent occasion escalated into heated debate, since photography's inception. The historical precedents for applying color by hand to photographs extend back into the early history of the medium. Daguerrotypes were tinted in an effort to further enhance the camera image's new and unique illusion of reality, and studio portraits in particular were deliberately and skillfully retouched to bring the sitter more in line with contemporary standards of ideal beauty. The advent of picture postcards in the early 1900's presented photographers with an opportunity to utilize a much more expressive range of color. Without the necessity, which portraiture demanded, of closely mimicking nature's palette, the photographer's imagination was permitted freer rein. Both the intimate scale and informal nature of these postcards resulted in images brilliantly and unself-consciously dyed and inked in accordance with the individual photographer's notion of the picturesque. It should also be parenthetically noted that hand-colored postcards today are enthusiastically collected by connoisseurs, and have exerted an important influence on contemporary practitioners of the art of hand coloring.

The history of modern photography, however, has largely been a record of its struggle to free itself from comparisons to painting, and establish itself as an independent art form with its own formal language and self-referring aesthetic. The desire for artistic autonomy accounted in good measure for many photographers long time distrust of color, and preference for the integrity of the 'purer' black and white image. Photography's victory in establishing its credentials is today unquestioned—this discussion is not intended to reargue a case already won. Yet many contemporary photographers who incorporate painting media in their work have met, even in the very recent past, with a certain amount of philosophical resistance. In her book-long essay *On Photography*, Susan Sontag points out that "... many photographers continue to prefer black and white images, which are felt to be more tactful, more decorous, than color—or less voyeuristic and less sentimental or crudely lifelike. But the real basis for this preference is, once again, an implicit comparison with painting."¹

The photographers in this exhibition obviously remain undaunted and unconcerned by this comparison. They are less concerned with defining the parameters of their discipline than in broadening them; hand coloring is a process which further extends a variety of photographic investigations.

A wide spectrum of media may be employed in the process of hand coloring photographs—toners, dyes, colored pencils, pens, enamels, and oils, the latter being most easily correctable and most popular. Some photographers have been led by frustration and dissatisfaction with the vagaries of color film processing to prefer the greater control of chromatic nuance that direct color application permits. And although hand coloring can be time consuming in the extreme, it is for some a welcome relief from the more tedious routines of the darkroom. The translucency of paint, moreover, creates a sensuous, highly tactile surface, very different from that of the glossy, sealed off color print—light is not trapped and held beneath the surface but radiates out from it. Formal descriptions of hand painted photographs even permit use of a vocabulary which calls into consideration an issue such as 'touch', or the personal mark which the artist's hand leaves on the image, heretofore considered an almost exclusively painterly concern. Harold Jones has specifically mentioned the very tangible pleasure derived from the 'feel' of drawing on and marking his photographs.²

1. Susan Sontag, *On Photography*, Farrar, Straus and Giroux, New York, 1977, p. 128

2. See artist's statement, p. 12

Linda Connor, Harold Jones, and William Larson are among the earliest artists to make use of hand applied color, introducing it into their work to provide a measure of controlled perceptual emphasis within a basically black and white image. In *Untitled*, 1972, Connor makes use of color to invent a tiny fantasy landscape which she sets serenely and surrealistically afloat in a rectangular mass of foliage above a perfectly ordinary stream. The comparison with Magritte's *Le Chateau des Pyrénées* is irresistible. Larson punctuates his serial images with small, strategically placed areas of color which bring the scanning eye up short, functioning with a long horizontal format as a kind of visual exclamation point. Harold Jones' early *Green Cow*, 1966, grazing in a black and white field, was considered shocking and unacceptable to both naturalists and academics alike. He selectively applied color to portions of his photographs to make the picture 'snap',³ or 'pop'; he also painted with vegetable dyes which would eventually fade, causing the photographs, with the passage of time, to parody the look of archival prints.

"... The current enthusiasm for daguerrotypes, stereograph cards, photographic *cartes de visite*, family snapshots, the work of forgotten nineteenth and early twentieth century provincial and commercial photographers ...⁴ have been noted by Sontag. She attributes this "... wish to return to a more artisanal, purer past when images still had a handmade quality, an aura ...⁵ to a reaction against the rapid expansions of camera technology.

A certain nostalgia for other times and places does inform the sensibilities of some of the other photographers in this exhibition. Judith Steinhäuser's profusions of flowers, fruits, ribbons, and cups arrayed against a multi-patterned background, create a rich and complex spatial ambience while evoking a 19th century aura of exquisite femininity. In *Daniel Allen*, 1974, Eva Weiss employs the delicate sepia-toned, pastel tinted format of antique photographs as a foil against which to etch a painfully acute, very contemporary portrait. David Lebe's flower series, although it resists categorization, seems to share in a sensibility similar to Steinhäuser's and Weiss's, perhaps because of each painted panel's beautifully crafted surface, perhaps because he has acknowledged the influence of those early hand colored postcards on his work. While retaining the same basic configuration of botanical elements, a sprig of basil gone to seed flanked on each side by a composite flower made up of daffodil stems and tulip petals, Lebe allows the changing color harmonies from panel to panel to eloquently articulate a variety of moods.

The *trompe l'oeil* luminescence so characteristic of Christopher James' work is achieved through a painstaking process of toning, dying, and enameling an original black and white print. Segments of reality—the balletic grace of a dancer's legs, the ephemeral geometry of a circlet of shadows—are excerpted from their ordinary physical context, filtered through his imagination, and recreated to shimmer with both the delicacy and illusory clarity of dreams. Benno Friedman has also been successfully manipulating photographs for many years. His most recent works, a series entitled *Las Ruinas and other places*, 1978, are 'postcards' from a remote and hallucinatory region of the imagination. Images of Yucatan ruins are irradiated by a white, otherworldly light which partially results from bleaching; they are restructured and redefined by washes of toners and energetic passes with a glowing grease pencil. The result is to imbue these images with a mysterious

3. From a letter to the author, March 1979 Jones elaborates further "The first hand colored photograph of my own I remember was one of people waiting for the bus under the large letters LWORT Wool(wort)h. The people were multiple exposed so they each had several positions while lined up waiting I colored (with ordinary food dye and spit) each person as realistically as possible but subtly enough so that you had to get up to the photograph to "discover, rediscover" that the people were colored. The color animated the people and made them fidget while waiting. It re-realized them. Or so I thought at the time. When someone reached the appropriate proximity to sense the coloring there was a *snap*. The picture shifted gears. I liked the fact that there seemed to be an area between looking and LOOKING. The shift in the experience of the same object interested me ... I soon learned that my process had ancestors. Hand coloring the daguerrotype was done by gently brushing on dry pigment and BREATHING warmly on it. I loved the whole idea of breathing on the color."

4. Sontag, op cit., p. 124

5. Ibid, p. 125

and subtly disturbing sense of displacement; they linger in the imagination with the intangible beauty of a mirage. Both James' and Friedman's technical manipulations are the means with which to create the visual equivalent of an intensely emotional, highly subjective experience.

Carl Toth's early efforts at hand coloring were indebted to the fanciful, naive palette of the hand tinted picture postcards mentioned earlier in this discussion. However, as he became more concerned with allowing the framing edge and shape of the photograph establish the tension between subject matter and the presence of the image as object, his use of color became subtler and more 'realistic'. His method of combining small and separate images within an 'extended frame' format allowed him to present a scene in 180 degree panorama, as in *Untitled*, 1974/75, but it likewise necessitated de-emphasizing color's expressive potential to allow it to solve other, more formal problems, most often the unification of background elements.

Colleen Kenyon's subject matter, like Carl Toth's, composes a kind of picture album devoted to familial encounters and personal rituals. But while Toth has made use of this material for investigations into spatial ambiguities and incongruities of scale, it is Kenyon's vehicle for an ongoing inquiry into the nature of identity. She appears repeatedly in her photographs, alone, or more recently, in a series with her identical twin sister. In *Colleen and Kathleen, Phoenicia, New York*, 1978, Kathleen acts as alter ego and reflection, emerging finally as an extension of Colleen's own persona. Kenyon's photographs, painted with oils sometimes months after they've been taken, radiate a rich, effulgent light, as if the moment's intense self scrutiny has been warmed by memory's romantic backlighting.

Explorations of sexual identity also engage other artists such as Karen Truax and Keith Smith. For Truax, color is a metaphor for the 'make-up' which transforms her models into unabashedly erotic 'painted' ladies; Smith tattoos the body of his t-shirted male model with felt-tipped pens and then suggestively distorts the figure with a wide angle lens.

It is abundantly clear from work of these photographers that hand coloring is not the simple, mimetic process it was in the early history of photography, but supports its quota of imaginative reconstruction and even outright fantasy. Peter Olson's *Untitled*, 1978, depicts a group of firemen caught in a moment of stylized immobility amid a multi-colored maze of hoses. This image's incongruous, celebratory color scheme transforms a normally catastrophic situation into an irresistibly comedic scene from some improbable silent movie. The children's game which involves matching up each letter of the alphabet to a correspondingly spelled object provided Robert Heinecken with the impetus for a whimsical series of hand colored photograms. Gwen Widmer's topographical inventions are *cartes de visite* of a distinctly personal nature. *Topo the Trip*, 1978, is the partly factual, partly fantastical diary of a cross country trip with husband and small baby. Each day a photograph of the ground was taken and subsequently overlaid with an inventive mix of drawing and writing—the verbal and visual memorabilia of that day's events. Widmer has further enlarged sections of these relatively small scale studies and is currently producing large 'photo-paintings', finding that increased scale offers a more suitable format for increasingly painterly concerns.

"I don't color a photo, I paint it,"⁶ asserts Elizabeth Lennard, who approaches painting her photographs in much the same way a painter does his canvas, repeatedly utilizing color to flatten her images. Her series of city buildings makes use of relatively uninflected, diagonal planes of brilliant color to structure these images into strong, two-dimensional, formal patterns. Lennard's color system, however, is worked out according to an internal, somewhat arbitrary logic; and it is this imaginative palette which removes the photographs from the level of straight architectural 'snapshots' to a highly personal realm of urban fantasy.

In his 1978 series entitled *Other Explanations*, Reed Estabrook manipulates his photographs into playing sophisticated perceptual games, superimposing a smaller painted image in careful perspective over its larger twin left black and white, or drawing-in a world of duplicate geometries which mime the 'real' forms found in the photograph. The regular rows of scratch marks or dots which border these images refer to Estabrook's fascination with systems and implements of measurement, but these mechanical marks are manually deposited.

Harold Jones, interested in his latest work in applying a drawing gesture not obviously hand made to his photographs, began to overlay them with a minimal screen of white-ink dots. This primary form of marking or 'touching' an image has logically extended itself, as in *Downtown Tucson*, 1977, into a shutter of hand drawn horizontal lines which partially obliterate the image while allowing bits of photographic information to leak through. Both Estabrook and Jones deliberately interrupt and disturb our normal apprehension of photographic 'reality'; their perceptual dislocations serve a distinctly conceptual purpose.

Duane Michals has pushed hand painting to some of its furthest limits, at times almost completely obscuring the underlying image with layers of highly gestural brushstrokes. His approach to painting on photographs recalls Man Ray's dictum "... I photographed as I painted, transforming the subject as a painter would, idealizing or deforming as freely as does a painter."⁷ The factual data contained in a photograph such as *The Man in the Hotel Crillon*, 1978, is transformed by its visionary overlay of pigment: the image sheds some of its burden of literal content, resulting in what one reviewer described as "... a resonant vibration between the photograph as document and the image as artifact."⁸

In his much debated divisionalization of modern photography in the *Mirrors and Windows* show at the Museum of Modern Art last this past summer, John Szarkowski aligned the few hand colored photographs in the exhibition along the grey 'mirror' walls. His juxtaposition of 'realist' vs. 'romantic' sensibilities was admittedly arbitrary, yet if we accept his definition of romantic as "... a term that suggests the central and indispensable presence in the picture of its maker ..." then this discussion has found that placement accurate. Hand applied color—subjective, expressive, even eccentric—signals, in a very literal way, the direct presence of the artist in his work. More significantly, this process functions as a means with which to control, parody, parrot, dismantle, reconstruct, and reinvent any given set of photographic facts. It allows the photographer to objectify subjective realities, personal visions and private fantasies, while maintaining a provocative surface tension between the photographic and the painterly.

6. Elizabeth Lennard, "Elizabeth Lennard," *Zoom* magazine, September/October, 1978, p. 34.

7. Man Ray, *Self-Portrait*, John Fuller, "Atget and Man Ray in the Context of Surrealism," *Art Journal*, Winter 1976/77, p. 131.

8. A.D. Coleman, "Books in Review," *Camera* 35, March 1979, p. 25.

9. John Szarkowski, *Mirrors and Windows*, —*American Photography since 1960*, The Museum of Modern Art, New York, 1978, p. 19.

Hand colored photographs then, unique hybrids given life by both mechanical and manual processes, freely and comfortably inhabit the controversial territory between painting and photography. Without presuming to delimit the entire topography, this exhibition has attempted to explore and partially chart this compelling and complex terrain.

Paula Marincola

My personal dreams and illusions do not reflect light, and technically, this makes photographing them difficult. It is possible for me to discover and organize found realities that are similar to my dreams, and I am able to invent spaces and characters, and give them invented environments, but I can not make my private perceptions impress the film with reflected light. By remaining aware, during the initial perception of a found reality, of that reality's ability to change through post print manipulation, my images approach my personal illusions. Photography, unlike many mediums of private expression, causes reality to be distorted, interpreted and perspectively altered through mechanical process rather than through individual perception. A photographic artist is responsible for the composition, subject and tonal interpretation of a perceived reality, but that reality must be translated to an image while it reflects light, and that is both magic and limitation.

Color perception is a subjective sensitivity, and I prefer my own colors to those I find. Dye manipulation, toning and hand coloring, with translucent enamels, allow me to create beyond my own, and photography's, restrictions of mechanics and process. More importantly, to make a selective and individual mark upon my images.

Photography achieves a major portion of its energy through the oscillation between reality and non-reality, the translation of three dimensions to two dimensions and the illusion back to three dimensions. This special energy is often only partially achieved. I add color to reinstate the qualities of light and space that initially attracted me to an image, and to make that image personal.

My colors are muted, translucent and selectively applied so that spatial and found reality are altered, both in the image of the print and the print itself. Partial application of color can create the illusion of complete color and, sometimes, colors that do not exist at all on the surface of the print. The split toning of sepia and chromatic mordant dyes, create a surface value that embraces soft colors and spatial illusion. The translucent enamels, applied after the toning and dying process, permit the illusion, or return to three dimensions. Because only selected areas of the prints surface are enameled, the non-reality is teased by the reality of what physically exists on the print's surface. This involves a viewer of the print, not simply in a subjective evaluation or interpretation of the perceived image, but in the visual give and take of illusion and reality.

I feel that it is the artists control of this illusion that separates pictures from photographs, images from visions. Black and white prints, to me, are often chromatically limiting and weak in spatial illusion. Dye manipulation and applied translucent color, with enamel, is the technique and visual process that allows the found reality to become an interpretation and reflection of my personal thoughts and illusions.

Christopher James



Walk on Air #5, 1979

Toners, mordant dyes and tinted enamels on
black and white photograph 5 x 7¼ inches
Lent by Marcus Krakow Gallery, Boston

Map, 1978
White ink and Krylon on black and white
photograph 14¼ x 18 inches
Lent by the artist



I used to be suspicious about the process of hand coloring. There was something about it that seemed photographically unclear. I have come to realize that that thought was in my head or at least was nothing for me to worry about. There is something to the simple act of drawing that attracts me even more now. The touch of the pen on the paper and the gesture it leaves behind remind me of surgery.

Lately I have been interested in the way simple marks (dots or lines), drawn with white ink, can massage the information and space of photographic data. The other night there was a film on public television that visualized the Theory of Relativity; a sphere described a large circle, its gravity field warping the surface of a graphed plane. I think of "marks" as having similar gravity and influence. And the marks make the surface more intellectually tactile. There is a dialogue between primitive and stylized information. (The eye is the fingertip of the mind.) But where does that leave the subject matter? That's always a question in hand-colored photography. I remember feeling timid about the coloring as if I were taking advantage of the content of the photograph. Now the photograph and I actually talk back and forth about the marks. I know that might seem a bit too anthropomorphic but I think it has more to do with "Eastern religion." Through drawing, the photograph and I dance. It is not a form of disrespect for the photograph. It is a heightening of the photographic; the pictures are twice drawn. And colored by curiosity.

Harold Jones

I feel that there is a space between painting and photography that hasn't really been investigated. When painters use photographs, they take a banal snapshot of a cafeteria entrance and make a giant banal painting of a cafeteria entrance. The photograph is transposed but not transcended. When photographers apply paint to photographs they tend to tint pink cheeks on ladies' faces and color grass green—it is essentially a photograph with paint added to it. I'm interested in combining paint and photography in a collaborative effort where the product of the two mediums creates another . . . I haven't resolved this question either and what I find exciting is the challenge of the tension between the two mediums. I'm at the beginning of this and this is how I see the terrain, but I haven't answered my own questions at this point.

Duane Michals

I choose the subject for a photograph in terms of the colour problems the composition may suggest. The colour in turn serves to extract the objects from their normal context or to accentuate that reality which may already exist in the image. All this while trying to retain some sense of logic and believability within the colour scheme so as not to allow the viewer to exclude the image from his reality.

Elizabeth Lennard

Plates on pages 14 and 15



Duane Michals

The Man in the Hotel Crillon, 1978

Oil on photograph 8 x 10 inches

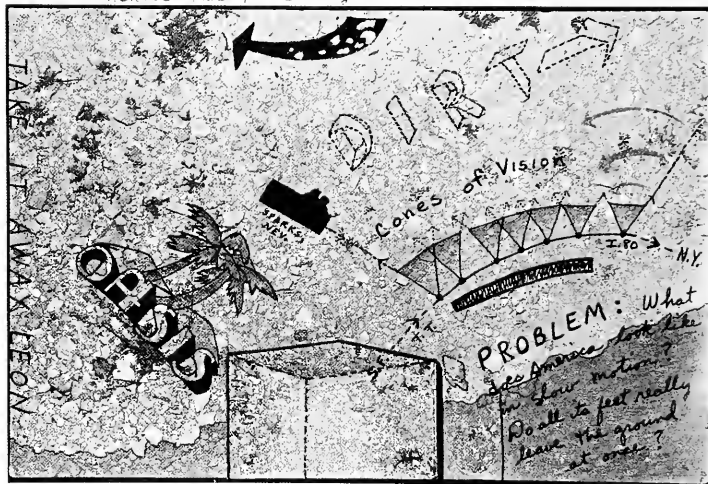
Courtesy Sidney Janis Gallery, New York



Elizabeth Lennard

New York Eye and Ear Infirmary, 1978
Marshall's oil on black and white photograph
20 x 16 inches
Lent by the artist

Rented this piece of grass for \$1.00



Topo of the Trip, 1978 (from series of ten)
Pencil and ink on black and white
photograph 8 x 10 inches
Lent by the artist

WINNEMUCCA, Baby

My work has always been concerned with illusion/reality. For me, the hand colored photograph is a way of intensifying this issue by layering and making more complex the camera's innate ability to create illusions about reality.

While most of my past hand colored work has been primarily photographic with applied color, the newer pieces make a more intentional effort to integrate the two media of photography and painting and in the case of *Topo of the Trip*, photography and drawing. In this series the pieces are simultaneously notebook, diary, map and photographic document of a particular geographic locality. They are sketches handled somewhat loosely to record my ideas and fantasies, as well as the actual events, of a very unusual cross-country road trip.

Gwen Widmer

Untitled, 1974
Watercolor and photo oil on silver print
3 x 11 inches
Lent by the artist



For several years my work centered around various aspects of multiple frame photography. These images were hand colored. They grew out of a desire to extend temporal, spatial and metaphoric aspects of single frame photography to a point which I felt to be more compatible with my experience of the world as it relates to making art.

Many of my pictures parody the work (or perhaps more correct, "play") of "naive" picture makers, and most involve landscape in some way. While concerned with possible symbolic or metaphoric meanings, my primary interest is in the range of formal and structural possibilities inherent within this subject matter.

Carl Toth

This group of work is from my continuing series, "Painted Women." The photographs are Iron-toned and then colored with both translucent and opaque paint. The blue tonality suggests a reference to the "blue" movies or pornographic films. The blue also connotes the night time hours which alludes to the painted women being women of the night. My concerns are decorative as painted women are decorative. These women wear their make-up as the photographs wear their heavy accents of paint. These women are a fantasy image of Hookers (although these women are not hookers in real life but good friends.) They are idealized. Make-up is a mask; fantasy is a mask for reality; a hooker is a mask in totality. These photographs have the elaborate display of a peacock doing a mating ritual.

Karan Truax



Untitled (Painted Women series), 1978
Marshall's oils on iron-toned silver print
14 x 11 inches
Lent by the artist



Colleen and Kathleen,
Phoenicia, New York—August 1978, 1978
Oil on toned black and white photograph
16 x 20 inches
Lent by the artist

I am beginning my third year of an ongoing project dealing with self-portrayal. As an identical twin, my photograph of "self" include an equal number of my sister. I continue to be concerned with time, memory, identity, ritual, celebration, affirmation and survival.

Colleen Kenyon



sweet peas, 1978
Oil on black and white photograph
16 x 20 inches
Lent by the artist, courtesy
The Photography Place

Color is probably as strong an interest for me as photography itself. It carries a lot of meaning; even the color of the clothing is usually directly related to how I am feeling. Logic would point to color photography but in my hands it is overly analytical. This reality of color has little meaning for me; it's not satisfying.

Hand-coloring a black and white photograph feels comfortable; I can be arbitrary with the color to suit my ideas and feelings. It allows an expansive quality which is important to me.

Judith Steinhäuser

All photographs are manipulated.

There are two aspects to this process of manipulation (transformation): the imageness of the photograph and the photographicness of the photograph. Narration and process.

There is no 100% of anything in our universe. No photograph is exclusively the product of one or the other.

So many photographers seem to love their images without loving their photographs. They are both essential to my work . . . process occasionally takes the upper hand in my restructuring of the illusions.

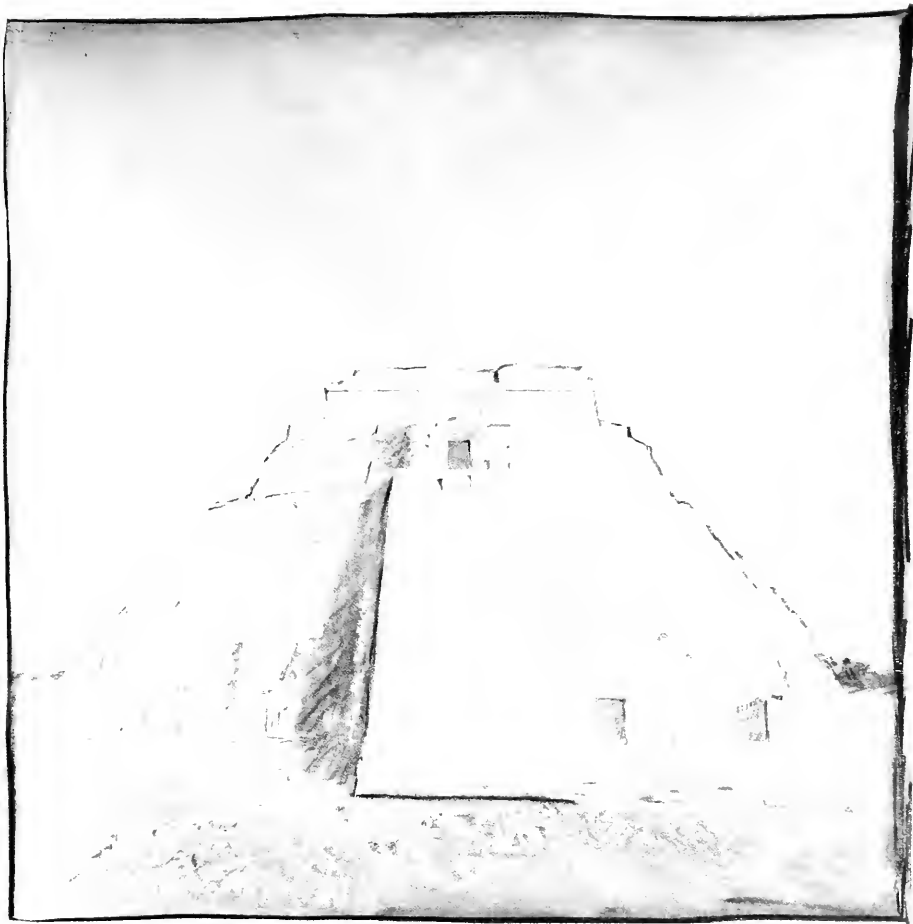
It is incredible the illusions photography has created and has successfully perpetuated. The illusion of truth. The illusion of reality. The illusion of a mirror. The illusion of substance.

The only reality a photograph conforms to is that of being a photograph.

A photograph is a symbol for an experience or a state of mind. I tend to abstract these symbols, to generalize them rather than make them specific to a particular time and place.

Hand manipulation of the photographic surface is nothing more than the unsubtle retouching (reworking) of the print. Spot-Tone is less obvious. Both alter the print form its post-developed state according to the photographer's intention.

Benno Friedman



Untitled (Las Ruinas and other places series), 1978
Graphite, colored pencil, grease pencil on
toned and bleached black and white
enlargement 20 x 16 inches
Courtesy Light Gallery

Catalogue of the Exhibition

All dimensions are in inches
Height precedes width

Linda Connor

Born in New York City, New York, 1944
Lives and works in San Francisco, California

Untitled, 1969

Retouching dyes on black and white
photograph 8 x 10
Lent by the artist

Untitled, 1970

Retouching dyes on black and white
photograph 10 x 8
Lent by the artist

Untitled, 1972

Retouching dyes on black and white
photograph 8 x 10
Lent by the artist

Untitled, 1972

Retouching dyes on black and white
photograph 8 x 10
Lent by the artist

Reed Estabrook

Born in Boston, Massachusetts, 1944
Lives and works in Cedar Falls, Iowa

Other Explanations #1, 1978

Oil on silver print
16 x 20
Lent by the artist

Other Explanations #2, 1978

Oil on silver print
16 x 20
Lent by the artist

Other Explanations #6, 1978

Oil on silver print
16 x 20
Lent by the artist

Benno Freidman

Born in New York City, New York, 1945
Lives and works in New York City,
New York

Untitled, 1978

(*Las Ruinas and other places* series)
Graphite, colored pencil, grease
pencil on toned and bleached black
and white enlargements 20 x 16
Courtesy Light Gallery

Untitled, 1978

(*Las Ruinas and other places* series)
Graphite, colored pencil, grease
pencil on toned and bleached black
and white enlargements 20 x 16
Courtesy Light Gallery

Untitled, 1978

(*Las Ruinas and other places* series)
Graphite, colored pencil, grease
pencil on toned and bleached black
and white enlargements 20 x 16
Courtesy Light Gallery

Untitled, 1978

(*Las Ruinas and other places* series)
Graphite, colored pencil, grease
pencil on toned and bleached black
and white enlargements 16 x 20
Courtesy Light Gallery

Robert Heinecken

Born in Denver, Colorado, 1931
Lives and works in Chicago, Illinois

A is for Asparagus, 2, 1971

Hand colored photograph
4 x 7
Lent by the University Art Museum,
University of New Mexico,
Albuquerque, New Mexico

F is for French Fries, 1971

Hand colored photograph
4½ x 7
Lent by the University Art Museum,
University of New Mexico,
Albuquerque, New Mexico

T is for Turkey Leg, 2, 1971

Hand colored photograph
4¼ x 7¼
Lent by the University Art Museum,
University of New Mexico,
Albuquerque, New Mexico

Christopher James

Born in Boston, Massachusetts, 1947
Lives and works in Boston,
Massachusetts

Blue Window, Marrakech #3, 1979

Toners, mordant dyes and hand-
applied enamels on black and white
photograph 5 x 7¼
Lent by Marcus Krakow Gallery,
Boston, Massachusetts

Dancer "B", 1979

Toners, mordant dyes and hand-
applied enamels on black and white
photograph 5 x 7¼
Lent by Marcus Krakow Gallery,
Boston, Massachusetts

Iron Chairs "A", 1979

Toners, mordant dyes and hand-
applied enamels on black and white
photograph 5 x 7¼
Lent by Marcus Krakow Gallery,
Boston, Massachusetts

Priscilla's Gown, 1979

Toners, mordant dyes and hand-
applied enamels on black and white
photograph 5 x 7¼
Lent by Marcus Krakow Gallery,
Boston, Massachusetts

Walk on Air #5, 1979

Toners, mordant dyes and hand-
applied enamels on black and white
photograph 5 x 7¼
Lent by Marcus Krakow Gallery,
Boston, Massachusetts

Harold Jones

Born in Morristown, New Jersey, 1940
Lives and works in Tucson, Arizona

Downtown Tucson, 1977

White ink on black and white
photograph 13¼ x 16¼
Lent by the artist

Map, 1978

White ink and Krylon on black and white
photograph 14¼ x 18
Lent by the artist

Stones, 1978

Colored ink on black and white
photograph 13¼ x 16¾
Lent by the artist

Colleen Kenyon

Born in Dunkirk, New York, 1951
Lives and works in Woodstock, New York

*Colleen and Marc, London, England—
May 1978, 1979*

Marshall's photo oil on toned black
and white photograph 16 x 20
Lent by the artist

*Colleen and Kathleen, Phoenixia,
New York—August 1978, 1978*

Marshall's photo oil on toned black
and white photograph 16 x 20
Lent by the artist

*Kathleen, Woodstock, New York—
August 1978, 1979*

Marshall's photo oil on toned black
and white photograph 16 x 20
Lent by the artist

*September: Birthdays and Death,
version 2, 1978*

Marshall's photo oil on toned black
and white photograph 16 x 20
Lent by the artist

William G. Larson

Born in North Tonawanda, New York, 1942
Lives and works in Philadelphia,
Pennsylvania

Untitled, 1967

Ecktacolor prints, Dr. Martin's dyes
on Ecktacolor paper 2¼ x 19
Lent by the artist, courtesy
Light Gallery

Untitled, 1969

Ecktacolor prints, Dr. Martin's dyes
on Ecktacolor paper 2¼ x 19
Lent by the artist, courtesy
Light Gallery

Untitled, 1970

Ecktacolor prints, Dr. Martin's dyes
on Ecktacolor paper 2¼ x 19
Lent by the artist, courtesy
Light Gallery

Untitled, 1974

Ecktacolor prints, Dr. Martin's dyes
on Ecktacolor paper 2¼ x 19
Lent by the artist, courtesy
Light Gallery

David Lebe

Born in New York City, New York, 1948
Lives and works in Philadelphia,
Pennsylvania

Untitled, 1979

Watercolor on photograms
Series of six, each 16 x 20
Lent by the artist

Elizabeth Lennard

Born in New York City, New York, 1953
Lives and works in New York City, New York

Corner of Park Avenue and Eighteenth, 1978

Marshall's oil on black and
white photograph 20 x 16
Lent by the artist

New York Eye and Ear Infirmary, 1978

Marshall's oil on black and
white photograph 20 x 16
Lent by the artist

Rivers of Light, 1979

Marshall's oil on black and
white photograph 16 x 20
Lent by the artist

Staten Island Ferry, New York, 1978

Marshall's oil on black and
white photograph 16 x 20
Lent by the artist

Duane Michals

Born in McKeesport, Pennsylvania, 1932
Lives and works in New York City, New York

The Annunciation, 1978

Oil on photograph
8 x 10
Courtesy Sidney Janis Gallery, New York

The Man in the Hotel Crillon, 1978

Oil on photograph
8 x 10
Courtesy Sidney Janis Gallery, New York

Red Photograph, 1978

Oil on photograph
8 x 10
Courtesy Sidney Janis Gallery, New York

Spirits Waiting To Be Born, 1978

Oil on photograph
8 x 10
Courtesy Sidney Janis Gallery, New York

Peter B. Olson

Born in Norwich, Connecticut, 1954
Lives and works in Philadelphia,
Pennsylvania

Untitled, 1978

Dr. Martin's dyes on black and
white photograph 16 x 20
Lent by the artist

Untitled, 1978

Dr. Martin's dyes on black and
white photograph 11 x 14
Lent by the artist

Chinatown, 1979

Dr. Martin's dyes on black and
white photograph 16 x 20
Lent by the artist

Keith Smith

Born in Tipton, Indiana, 1938
Lives and works in Rochester, New York

Untitled, 1976

Edwal toners on black and white
photograph 16 x 20
Lent by the artist

Untitled, 1976

Edwal toners on black and white
photograph 20 x 16
Lent by the artist

Untitled, 1976

Edwal toners and felt-tip pens on black
and white photograph 20 x 16
Lent by the artist

Judith Steinhauser

Born in Niagara Falls, New York, 1941
Lives and works in Philadelphia,
Pennsylvania

day lilies to infinity, 1978

Oil on black and white photograph
16 x 20
Lent by the artist, courtesy
The Photography Place

sweet peas, 1978

Oil on black and white photograph
16 x 20
Lent by the artist, courtesy
The Photography Place

sunday afternoon, 1978

Oil on black and white photograph
16 x 20
Lent by the artist, courtesy
The Photography Place

